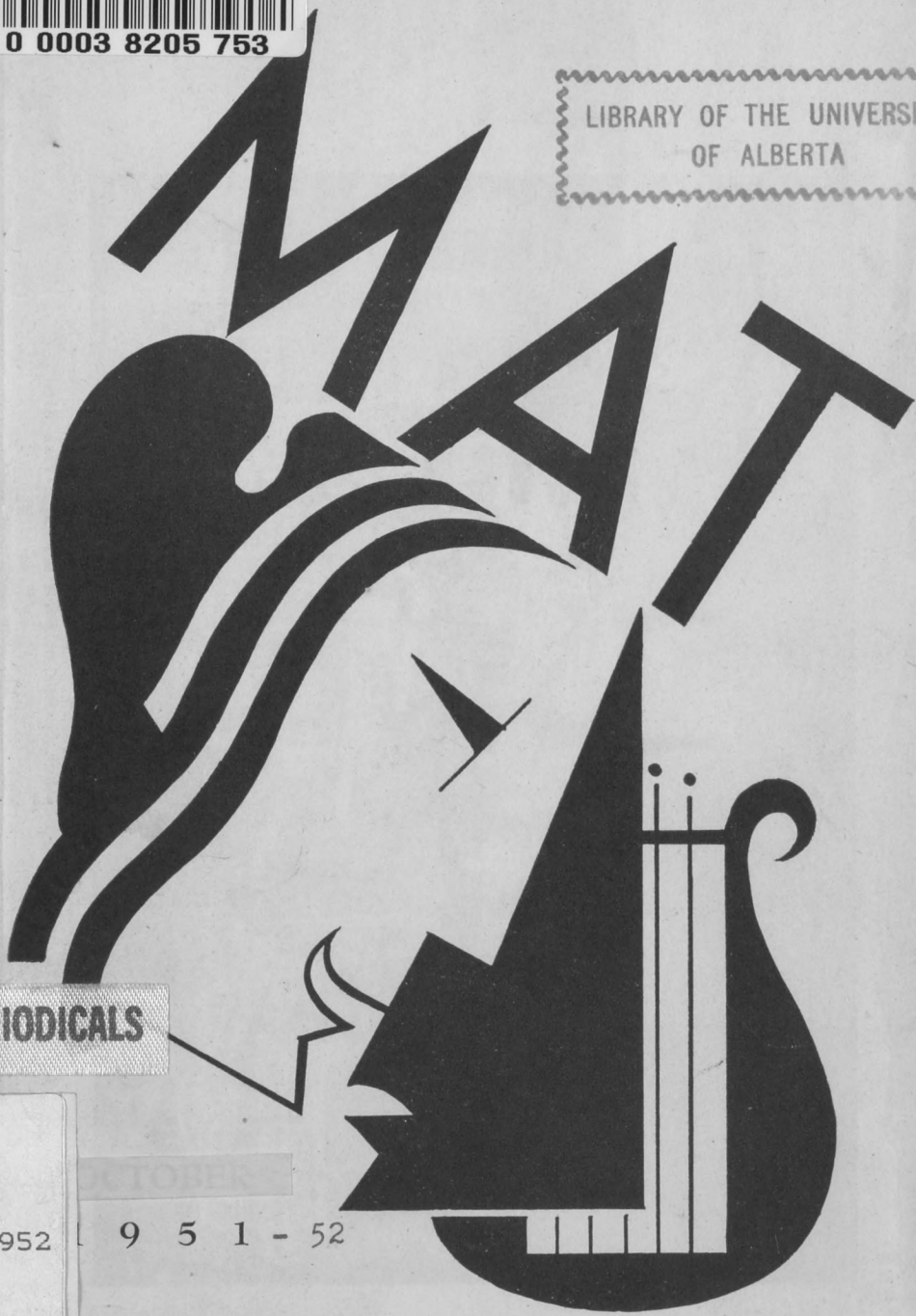


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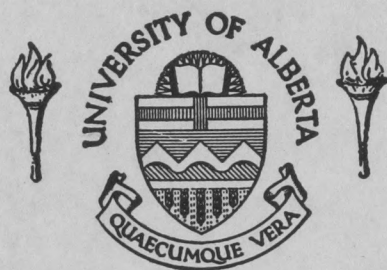
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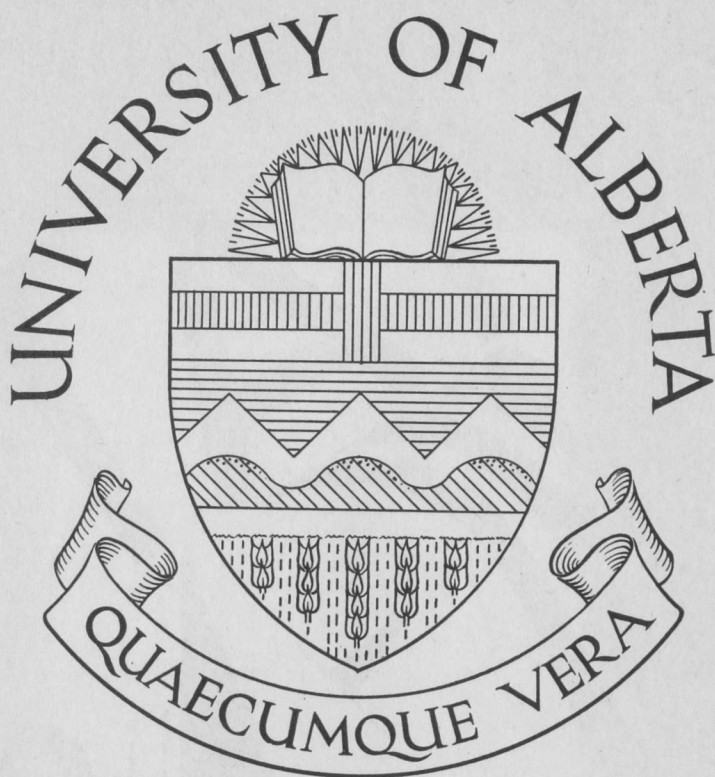
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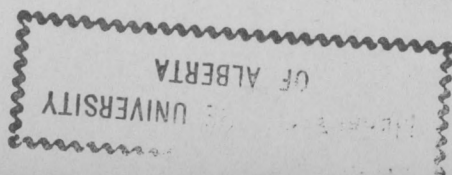
JUNE 1951

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JUNE 1951

Departments of Fine Arts and Extension



FOREWORD

DONALD CAMERON



M.A.T.—Music, Art, Theatre—are three concepts of vital importance in every community. Because the University of Alberta believes that they are important, this magazine is making its appearance.

A number of years ago the Extension Department of the University published a small magazine, "Stage Door," devoted to the encouragement of community theatre in the Province. Some three years ago an attempt was made to co-ordinate the community theatre interests of the four Western Provinces through the medium of one magazine instead of the existing four. The University agreed to share in this co-operative effort and to pool its resources in the new magazine, "Western Theatre."

The new arrangement was not the success its sponsors had hoped for, and its value was questioned. However, it was clear that some form of publication devoted to the encouragement of the fine arts in Alberta was needed, and it was decided to replace, on an experimental basis, the former publications with a new magazine devoted to the encouragement of all the arts. Thus we offer the current issue of Music, Art, Theatre—M.A.T. for short.

This modest magazine will have as its objective the encouragement of all of those groups and individuals in Alberta who are concerned with the development of the creative talents of the community. It will be concerned with helping people to help themselves by keeping them in touch with what others are doing. It will seek to assist in the mobilization of the Province's resources of books, materials, and leadership. It will seek to encourage people to enjoy the thrill of participation in the interest of their choice. It will be a medium of liaison between the Departments of Fine Arts and Extension and those hundreds of people who are already active in community art, theatre, music, and crafts in Alberta. Above all, it will seek to encourage a wider appreciation of the importance of the arts in the development of sane, well-balanced individuals and as a necessary part of civilized living.

COMMUNITY ART SCHOOLS

By

DUNCAN CAMPBELL



One of the most unusual developments in art training in Canada has been taking place in Alberta during the last decade. Here, in an area that fifty years ago was still pretty much frontier, enthusiastic amateurs under expert instruction are learning to record their community and times on canvas.

Donald Cameron, Director of the University's Department of Extension, a man intimately acquainted with rural Alberta, had always felt that the Fine Arts could and should take a more important place in the communities of the Province. Painting, he was sure, need not be confined to frigid garrets in the larger cities. Given half a chance, appreciation of good painting and skill in its technique could be developed anywhere with encouragement, patience and sound organization. This was his thesis, and the last few years have provided the proof.

The Spring of 1937 saw the beginnings of an experiment in Vegreville and Vermilion, small farming towns east of Edmonton. The choice of an instructor was a happy one indeed. H. G. Glyde, then head of the Art Department of the Provincial Institute of Technology and Art took on the assignment. A man of indefatigable energy and infective enthusiasm, his encouragement and praise made even the most awkward dauber feel the satisfaction of creative effort. Thirty-three students turned up to this first formal instruction, and a grassroots scheme of art training was born.

Today, twenty-eight classes are offered at various points in the Province to over five hundred students. In some classes, students gather weekly during the winter months and are presided over by a local supervisor or by one of a group of competent instructors located throughout the Province. At other points, weather and roads make weekly lessons impossible, and the class meets for an intensive two week course in the Spring.

The enthusiasm of the students is outstanding. It is not at all unusual for them to drive long miles through blizzard weather with team and cutter. As long as it is possible for instructor and pupils to reach the classroom, the class goes on. A woman in the south raises chickens to pay her fees, and another drives forty miles weekly to take part.

The community art classes are organized on a flexible, informal basis. The Art Club or Sketch Club which sponsors the classes at various points is entirely autonomous. After a schedule has been drawn up for the group, the estimated cost is passed on to the Club, which collects the sum from members as a class fee. Since each class consists of students at all stages of development, instruction is given on a more or less individual basis, at all levels in all media. The emphasis is put on developing the creative ability of each student, and individual criticism of class work is a feature. Apart from the regular instruction, other help is available from the Department of Extension. A wide variety of films, slides and books, and printed guides is available, and more than one group has paid its way by holding a showing of the Banff School of Fine Arts exhibition combined with a tea.

What has been accomplished? Obviously the lives of hundreds of Albertans have been enriched and stimulated. The satisfaction of watching one's ideas attain shape, form and color on a piece of canvas is something which is difficult to evaluate and impossible to duplicate. More than that, individual students have made remarkable strides. Laura Evans Reid of Vegreville started painting at an age when most people retire and now exhibits her work from coast to coast. Wilfrid Beny of Medicine Hat, Ted Faiers of Lethbridge, and Mrs. L. Levesque of Peace River are just a few of those who received their first encouragement and instruction through the community art classes. As this Province matures, its economy becomes more complex, and it is important that its cultural development should keep abreast.

The VEGREVILLE ART CLUB

By

LAURA EVANS REID



About fourteen years ago a small group of ambitious adults formed a class in Vegreville under Mrs. Kenneth Heacock, an ex-school teacher, to learn the art of painting. None of us had any experience in the craft, but one of the members sought help from the newly formed Department of Extension at the University of Alberta, and, through this source, for two weeks in June each year for four years, we were able to procure the services of Professor H. G. Glyde, then in charge of the Department of Fine Arts at the School of Technology and Art, Calgary.

The class had a membership of about fifteen or twenty people, each paying ten dollars for the course.

We painted out-of-doors, when possible, and in the school and basement of the United Church when the weather was bad. Morning, afternoon, and evening found us squatted on artists' stools, across the tracks, in the church and lumber yards, anywhere a good subject loomed ahead.

Once, while sketching the premises of a not-too-pleased Ukrainian peasant, whose tumble-down (but attractive to artists) home we wished to paint, we met such strenuous opposition that we thought we were in for real trouble. We compromised by giving him the finished picture of his own choice. Passing over Mr. Glyde's masterpiece, scorning mine, he chose a precise little drawing by one of the beginners—because it showed his wife's prim little red geranium in the window.

During the war years lessons were discontinued, the women being too busy with Red Cross and the men too greatly occupied with military matters.

Four years ago the Department granted us lessons again, with a course of twenty-four lessons in the fall and winter. Eight lessons were given by an instructor from the University, and the rest came under my supervision.

The work which the members have accomplished to date has been amazing. The Class has held Exhibitions in Vegreville, Edmonton, Calgary, and every year but one it has produced a scholarship winner to the Banff School of Fine Arts. Mr. Donald McCullam was our most recent winner.

Rose Pawliuk, a brilliant student, took the art classes while writing grade twelve, working for her board, working in a store on Saturdays for pin money, and studying music all during the allotted time. She is now training as a nurse in order to make enough money to study art later on.

Olga Dymkiw, a scholarship winner, is now in window display advertising. Lillian Sarafinchán, who has done some unusually fine stage backgrounds, is still in the class.

Mrs. Anna Pidruchney, the wife of our District Agriculturist, and Laverne McClure, now a member of the Calgary Artists Society, though living at Hamey, B.C., have several pictures on exhibition in Alberta.

Mrs. Pooke, wife of our magistrate, whose work was outstanding, moved to Berwyn, Alberta, where she will perhaps start a class. She would be competent as a supervisor. Donna Faye Smith and our Anglican minister, Mr. Arthur Venables, are this year's promising beginners.

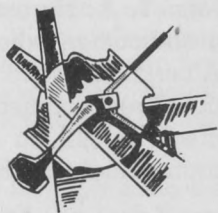
In cold weather we have sometimes taken a thermos and picnic lunch to our lessons, and we have had lots of fun discussing art and artists. We always had the newest art magazines to review.

Secretly I am longing for the day when I shall be seventy and able to spend some of that Forty Dollars a month on painting materials. Surely at least one picture I may do then, with all that extra paint, should be worthy of posterity.

MEDICINE HAT ART SCHOOL

By

ANNMARIE GIBSON



The Medicine Hat Art Club was established in the same way as were many other organizations in existence today—when the interest of one person spreads to others.

It was over a friendly cup of tea with Mrs. Russell Henderson, of Edmonton, that Mrs. G. Ross Gibson, of Medicine Hat, first heard of the Department of Extension Art classes. This was in 1945, during the summer of which year Mrs. Gibson attended the Banff School of Fine Arts. While there she met an Anglican minister from the 'Hat', the Rev. Leslie Pearson, who was also registered in the summer art course.

Upon their return to the city the two talked over the possibilities of forming an art class in Medicine Hat. Information was obtained from Donald Cameron, head of the Department of Extension, University of Alberta, and a meeting of interested persons was arranged at the Gibson home in September. The response to the single advertisement for students in the Medicine Hat News was overwhelming, and, as a result, the Medicine Hat Art Association was formed with Leslie Pearson as President and Mrs. Gibson as Secretary.

The City Fathers were enthusiastic and most generous in granting the group the Council Chambers in which to hold their classes. And so followed a sixteen-week art course for the forty-two students registered. In the summer of '46 a two-week summer school was held. Classes proved so popular that they have been continued for six years, although the summer school was discontinued after three sessions.

As a member of the Western Canada Art Circuit, the Medicine Hat Art Association secured many travelling exhibitions and also

displayed their own talents in many local exhibitions. One of these exhibitions took the form of a garden party at the Gibson residence. Then, too, the group has exhibited its work in Lethbridge, Calgary, and Edmonton.

In 1948 the Medicine Hat Art Association became a member of the Federation of Canadian Artists and is now called by the imposing title of the Medicine Hat Branch of the Federation of Canadian Artists.

One of the first students to register with the original class was Mrs. T. A. Hargrave, mother of five university graduates, and a grandmother, who travelled forty miles from her home in Walsh, Alberta, to attend these weekly classes in art. Mrs. Hargrave, who has three summer sessions at the Banff School of Fine Arts to her credit, is still an enthusiastic member of the art class and has a granddaughter who is following in her footsteps.

At present Mr. J. J. Barrie is the local Club President and local Supervisor also. Mr. Jack Naismith is the Secretary, and Mrs. Maurice Stone is the efficient Organizer and Treasurer.

The club has been fortunate in having such well-known artists as Walter J. Phillips, H. G. Glyde, Jack Taylor, Mrs. Marion Nicol, and Miss Annora Brown as instructors by arrangement with the Department of Extension at the University.

Four students, J. J. Barrie, Malcom O'Connor, Mrs. Helen Ritz, and Walter Danylak, have won Department of Extension tuition scholarships to the summer school at Banff. Stan Fleming was awarded the local association's scholarship to the same school. Carroll Jane Beny, sixteen-year-old student of Brooks, who has been a member of the local art school for several years, has been the recipient of several art scholarships to the Banff School of Fine Arts.

Walter Danylak, a fifteen-year-old student of the local group, was honoured in being invited to paint a large mural, emblematic of Medicine Hat's industries, and this now hangs in the T.C.A. office at the local airport.

The local branch of the Federation has fulfilled and continues to fulfill the three main purposes of its organization:

- i. to create a greater interest in visual art in the community.
- ii. to provide art instruction to interested persons at a reasonable cost.
- iii. to sponsor the showing of travelling exhibitions in the city.

MACLEOD PAINTERS

By

ANNIE MACGOWAN



In June, 1948, a strange new sound was heard rising over the town of Macleod—the sound of the members of the newly-formed Sketch Club groaning over their first efforts. No one in the group had ever before tried to draw or paint. The ideals were high, though somewhat confused, but the ability to reach these ideals was agonizingly low. The groans were prodigious.

To G. Crighton, photographer, goes the credit for organizing the Club. Not interested in doing any painting himself, he had heard several people express the desire to learn, so he called together pupils and instructor and formed the Club with himself as press agent. He turned over his studio for a work room once or twice a week, laid in supplies, and then took no credit himself, although a business manager who wielded a hammer and pliers proved to be very necessary for the success of the Club.

After only three months some of the members sent work to a Graphic Arts Exhibit, and the work was accepted and sent on tour.

At the end of four months the members decided to try an exhibition which would combine their own work with a collection loaned by Mr. Turner of Canadian Art Galleries. Many people who had not seen the work of the members felt that the exhibition was premature, but after the first day word had spread that it was well worth seeing, and the crowds poured in. The new Club had made a name for itself and a definite place in the community.

The next project was to write and illustrate a booklet on the history of the town. In 1949 Macleod celebrated its 75th Anniversary, and the booklet, covering the 75 years of growth, was ready for sale in June. It proved to be a notable success, not only paying its way but also finding a place in libraries and archives across Canada and even in England. Many complimentary letters have been received with regard to it. John Fisher used it in preparing his talk about Macleod, and Mrs. Gostick, Provincial Librarian, wrote, "I am proud to add it to the Archives and the shelves of the Provincial Library. This is one way of preserving the early history of our province and I wish other clubs would follow your example."

About this time various members of the club were experimenting with painting, writing, photography, and were listening to and interpreting in paint recordings of the works of Beethoven, Tchaikovsky,

etc., and the small bird-cage of a studio soon became known as "The Allied Arts Centre."

In 1950 the Club sponsored a photographic exhibit featuring the work of photographers from Sweden, France, New York, and Toronto, and including an exhibit by the Macleod Camera Club.

The new Sketch Club was a small club in the beginning, and, even yet, its success must be judged by individual achievement rather than by the size of membership. But the smaller club has made for human interest and the drawing together of members in a feeling of fellowship.

The attendance record of the Club goes to Harold Dixon, who lives two miles from town and who, with a brother, runs a greenhouse and nursery business. Supperless, for there is no time for eating after the chores are done, Mr. Dixon has trudged two miles to town in every sort of weather, from April cloudbursts to January's 50 degrees below zero blizzards, for the meeting and trudged back again—don't forget—when the meeting was over. In two years he has missed only one meeting. That was on a day when the Old Man River overflowed its banks with such violence that swimming was impossible. A suggestion was recently made by a practical member that the Club should provide him with water-wings before the Spring floods so that his record this year might remain untarnished. Often too tired to work well at the meeting, he has taken his impression home and, by lamplight, he has worked until he produced a finished picture that was the admiration of the class. Two pieces of his work were accepted for a Graphic Arts Exhibit.

Mrs. Thelma Derochie was the original President. She gave two years of hard work to problems of organization and also achieved a reputation for watercolour painting that shows a fine sense of colour and draughtsmanship.

Lucy Bedingfield was the first Secretary-Treasurer and had no small problem to keep the finances in order. She has, as well, had pictures accepted for the Graphic Arts Exhibition and spent a summer at Banff on a scholarship, an experience which she shares generously with the members of the Club, several of whom offered to finance her if she could not manage it herself.

Every club needs a cheery member for a morale builder. Though there is no official title for such a member she is very important. Such a member is Mrs. Annie MacGowan. Never taking office herself, she helps to carry everyone's load. With her cheerful voice and dependable sense of humour, she has given courage and enthusiasm many a time when spirits were low. Fond of animals and people, she paints flowers, does much of the writing, and acts as stenographer—truly a heroic combination.

The Sketch Club is very fortunate in having as instructress Miss Annora Brown, A.O.C.A., A.S.A., who also works with the Depart-

ment of Extension and during the summers instructs at the Banff School of Fine Arts and the Jasper School.

A native daughter of the West, her father was one of the N.W.M.P. who helped build Fort Steele, she early learned to love and appreciate the beauty of the country with its rich historical background, its plains and rolling hills merging into the towering Rocky Mountains. Miss Brown's paintings are recognized as "Western." Her native wild flowers of Southern Alberta in their natural settings are appreciated by all. Her paintings include many renderings of the peculiar atmosphere and pattern of the prairie foothills and distant mountains, elevators, Indian trails, tepees, ceremonial robes, barbed wire fences and the famed Chinook arch.

A winner of the scholarship in Design at O.C.A. she carried this on embroidery patterns with their Western Motifs which earned her an Honourary Life Membership in the Calgary Branch of the Canadian Handicraft Guild. Two of her batik wall hangings won prizes at the Montreal Exhibition of the Canadian Handicraft Guild.

Three of the school books which Annora Brown illustrated are in use in the Public Schools of the Province of Alberta.

The Club has now outgrown the small photographic studio and has been meeting in the Red Cross Rooms. The groans are still prodigious, but only because ambition has grown with ability. New experiments both in techniques and ideas have been featured during the past winter.

One of the most popular was the first problem of the year. A hand was posed, holding a sphere. The purpose was to gain experience in the drawing of hands. For interest, the problem set was to make a symbolic painting suggesting that man holds the fate of the world in his hand. Mrs. Annie MacGowan represented the "Red Shadow"—a portrait of Stalin, executed with a few direct strokes, casting a red shadow over the Western world. Mrs. E. Murdoch combined two hands, a figure of Ancient Time and an hour-glass with the sand running low, entitling it "It's later than you think." Lucy Bedingfield's sphere fell to pieces in the supporting hand and was called the "Shattered World," while Thelma Derochie more optimistically depicted the world firmly held by man's hand among whirling planets. One of the eleven-year-old members symbolized the flight of time by a series of clock faces combined with the hand.

Recently the fourth Annual Exhibition was held—more successful than any of the others. The walls of the Town Hall were covered with paintings by members of the Club, drawings by school children, and the exhibit sent out by the Visual Arts Board. A guest book was kept which indicated an attendance of over 500 adults. As the exhibition is held on Main Street, visitors often drop in from nearby towns and passers-by from as far afield as California. Comments are always encouraging.

SCHOLARSHIPS FOR TRAINING IN ARTS AND CRAFTS

The Alberta Visual Arts Board, under the Department of Economic Affairs of the Province of Alberta, announces the donation of six scholarships of the value \$100.00 each, to assist the recipients to secure further training in the Visual Arts. Further information can be secured from:

Cultural Activities Branch,
Department of Economic Affairs,
Legislative Building,
Edmonton, Alberta.

UNIVERSITY COURSES IN ART

Students interested in art history and appreciation from the earliest time to the present day can avail themselves of courses given by Mr. H. G. Glyde and Mr. J. B. Taylor of the Painting Division. In Art 51 the student studies historical architecture, painting and sculpture and minor arts from the primitive period to the Italian Renaissance. This includes the paleolithic and neolithic paintings in Europe. Egyptian art is taken from 4,000 B.C. to 200 B.C., and western Asiatic art is taken from the same period. Then the student studies Aegean art, Greek and Roman, to the early Christian and Byzantine works. A great deal of time is spent on the development of the Romanesque form both in craft and painting.

The sequent course, Art 52, covers the work of artists from the north European Renaissance to modern times. Greater stress is laid on the development of sculpture and painting and the graphic arts. The course opens with the work of Flanders from the fourteenth century to the sixteenth century and is followed by a study of German pictorial design in painting, handicraft, and woodcuts of the same period. The Spanish period opens with the work of El Greco. Although some reference is made to the background of the Spanish work in architecture and sculpture, in the main the leading painters from the fifteenth to eighteenth centuries are covered. The study of the Dutch, English, and French from the sixteenth to the nineteenth centuries will give the student a good idea of the development towards modern design. The modern schools are treated quite separately, and those surveyed are the French, English, American, and Canadian.

In the Faculty of Education two courses are given. In Education 132, which deals with the elementary principles of composition and design, the student is required to carry out projects using both

abstract and pictorial form. The chief aim in this course is to give the student some idea of what pattern making means. Also included is some theory on perspective and the study of spacial relationships. Some pose drawing is done, with the intention of getting the student used to drawing from sight. The whole course is based on creative design.

The Education 332 student is encouraged to draw from sight, studying form and space and painting methods. In the main, projects are carried out in tempera, mixed technique, watercolours and oils. The student is asked to prepare his own panels and grounds and to develop his painting in a workmanlike manner. This method is especially designed for the student who cannot buy the recognized art supplies in his own town or community, and the course is based on the assumption that these future teachers will have to prepare their own materials.

EXTENSION ART CLASSES

For the benefit of those who enjoy painting, whether as beginners or advanced students, the Department of Extension arranges courses which include Portrait and Life Drawing, Pictorial Design and Techniques, Silk Screen—its Theory and Practice. These classes are held during the day and evening. Last year 225 people enrolled, and during the year an exhibition of their paintings hung in the Arts Building.

THE EMMA REID NEWTON COLLECTION

Those interested in art will be able to see a very fine collection of paintings in the new Rutherford Museum and Art Gallery. This collection has been given to the University by Mrs. Emma Reid Newton and can be seen at any time during the day on the top floor of the Rutherford Library. This is well worth a visit as it represents perhaps, the best work from the brushes of Alberta artists.

INTRA- MURAL MUSIC



The University Symphony Orchestra

This group, composed of approximately fifty students, gives several concerts each season and provides an excellent opportunity for students who are interested in symphonic music to gain a wide experience of playing in a larger orchestra.

The University Mixed Chorus

This Chorus, consisting of 140 voices, presents annually a series of concerts in Edmonton and Calgary. Each spring for the last four years the Chorus has toured southern Alberta, giving concerts in such places as Red Deer, Drumheller, Brooks, Medicine Hat, Lethbridge, Pincher Creek, Blairmore, High River, Macleod, and Banff. The Chorus is dedicated to the presentation of the finest in choral music, and through its music and personnel it forms a fine liaison between the University and the many places that it visits throughout the Province.

The University Musical Club

Founded many years ago, this Club, directed by students, presents monthly concerts on Sunday afternoons in the new Students' Union Building. Here, students, wishing to gain experience in solo work and small ensembles have an excellent opportunity to do so.

The Choral Laboratory of the Music Division

This group, consisting of music students of the choral classes, has, during the past few years, contributed to carol services on the campus and, in conjunction with the Symphony Orchestra, has presented concerts for the Musical Club and the High School students of the City of Edmonton. This practical application of principles studied in the choral classes has an excellent effect upon the class work.

Extension Activities

Through the Extension Department of the University the staff of the Music Division has presented evening courses both on and off the campus. During the past three years a Choral Leadership Course has been given twice at the University and once at Red Deer. A Music Appreciation course has been held for the last two years at the University. This year, for the first time, with the help of an Edmonton musician a similar course was held with great success in Lacombe.

The demand for short courses in the field of music is becoming greater, particularly in the smaller centres of the Province, and it is hoped that in the near future a great many centres will be sponsoring such courses.

The Rutherford Library Music Room

At the University of Alberta there are many opportunities for the student to increase his musical knowledge. The Rutherford Library contains an extensive selection of books on all phases of musical literature as well as outstanding sets of books such as the complete works of Bach, Beethoven, and Brahms. Housed within the Music

Division itself are scores of all the standard works, both instrumental and choral.

The new Rutherford Library has a fully equipped music room with a basic record library of five hundred long-playing records and a first-class record player. This library of records is open to all members of the student body and has been selected to appeal to a wide range of listeners.

The Fuller Brush Company Scholarship in Art

A scholarship of \$200.00 is awarded to the student having the highest standing in either the second year of the Fine Arts pattern (majoring in Art), or the third year of the four-year programme in Education (specializing in Art), provided that such a student has at least second class standing and is registered in a full year's programme.

The Prizes of the Calgary Section of the National Council of Jewish Women of Canada

The Calgary Section of the National Council of Jewish Women provides four \$25.00 prizes in the Department of Fine Arts to the students securing the highest standing in Music 51, Music 45, Education 136, provided that the course is in each case part of a full year's programme.

UNIVERSITY COURSES IN MUSIC

The Music Division at present offers three sequent courses in Choral and Instrumental Technique and Musical Criticism and three in Harmony, Counterpoint, and Elementary Musicology to students in the Faculties of Arts and Science and of Education. Short descriptions of the content and activities of these six courses follow:

Music 41—Choral Technique and General Musical Knowledge

A weekly one-hour Choral Technique lecture is presented in which the principles of voice production, interpretation, conducting, and choir management, etc., are mentioned. Students have a reading list referring them to a large library of books on Choral Technique. The choral laboratory work consists of one hour weekly in a Soprano, Alto, Tenor or Bass laboratory and of one hour weekly in a full choral laboratory when the principles mentioned in the lectures are applied. Students have the opportunity of conducting this chorus and thus gain valuable experience for their future work.

Under General Musical Knowledge students trace the growth of musical forms and styles from the earliest times to the present, and they become familiar with the symphony orchestra and its components. A weekly lecture is presented in this field, and the student is assigned reading from a comprehensive list of material. The laboratory work in this part of the course consists of listening to selected recordings one hour a week. This listening is done in small groups in order that accompanying musical scores may be studied at the same time. Students have access to a library of over 5,500 recordings in connection with these listening laboratories.

An important part of the course is a special examination in the Rudiments of Music. This examination, which must be passed with not less than 80%, contains the fundamentals or A.B.C.'s of musical language, and no student receives credit in the course unless this examination in rudiments is passed successfully.

Music 51

The content and activities of this course are similar to those of Music 41, but at a higher level. Lectures in Choral Technique are given for one-half of the year and are followed by lectures in Instrumental Technique for the other. At present, only brass and reed instruments are offered, but plans are under way to complete the full instrumentation by the addition of stringed instruments. In the Instrumental Laboratory, which meets for two hours weekly, students are expected to know the principles of fingering and lip science of all the brass and reed instruments with particular emphasis on the clarinet, trumpet and trombone.

Under Elementary Musical Criticism a more comprehensive study of musical forms and styles is required, wider reading is encouraged, and the listening laboratory is increased to two hours a week.

Music 52

This is similar in content and activities to Music 51, but at a higher level.

Music 45—Elementary Harmony and Counterpoint

This course starts with the very beginning of harmony and counterpoint, and at the end of the course a student is expected to harmonize melodies, basses or inner parts in four part harmony in the vocal style of the Bach Chorales and to write three part counterpoint. He becomes familiar with writing for the chorus, keyboard, and strings.

The student receives a one-hour lecture a week in harmony, counterpoint, and keyboard harmony and ear-training.

A composition laboratory is held once a week in which students learn to write original compositions in various forms and media.

Music 55

This course is a continuation of Music 45 with the addition of three-part sixteenth century counterpoint based on the style of Palestrina.

Music 56

This course is similar in content to Music 55 with the addition of five part harmony and counterpoint up to four parts.

The above courses may be taken towards the degrees of Bachelor of Education or Bachelor of Arts in Fine Arts. For the latter degree a total of five out of fifteen courses may be taken in the Music Division.

In the Faculty of Education the following music courses are required for special certification in the teaching of music in the schools: Grade 10—Junior Specialist Diploma—Music 41 and Education 153 or 253 Grades 11 and 12—Senior Specialist Diploma—Music 51 and Music 45.

RUTHERFORD LIBRARY

On May 15th the new Rutherford Library was officially opened, and will be open for the 1951 Summer Session and continuously after that. The Library contains 150,000 volumes, but has accommodation for future growth up to 300,000 volumes.

This handsome 4 storey building will provide library service for all the Schools and Faculties of the University except the Faculty of Education which has its own departmental library in the Education Building. The Applied Sciences Reading Room for the Faculties of Engineering and Agriculture, seating 130 readers, is on the ground floor. The Medical Reading Room, seating 80; the Law Library, seating 126, and the Reserve Reading Room with accommodation for 100, are on the first floor. On the second floor is a large Delivery Hall containing the main circulation desk, the main card catalogue, and a group of comfortable chairs and a group of general books where students may browse. Opening from this is the Main Reference Reading Room seating 265. It contains books of general reference and an open shelf collection of the best books in all fields of knowledge. This is a very beautiful room with blond oak panelling and plastered walls of empire green. Above the doorway is the handsome mural painted by Professor H. G. Glyde of the Fine Arts Department which depicts scenes and incidents in the early history of the Province.

The Library also contains a newspaper and periodical reading room, a projection room for the showing of films and slides, a small art gallery and museum of Western Indian relics, and a music listening room where concerts of recordings will be given during the evening for students and staff.

Students should find this Library a restful place in which to study and to secure the books and reference help they need.

DRAMA NEWS



THE UNIVERSITY AND THE THEATRE

There has been a considerable increase in theatrical activity at the University of Alberta within the last five years. This is in keeping with the growing importance of dramatics in schools and communities, not only in this Province but throughout the whole of Canada. The presentation of plays is coming to be seen as something more than light entertainment, as a valuable group effort, demanding the utmost in imagination, intelligence, and group spirit. For the theatre is a storehouse of the world's great ideas and experiences. It can be called the most human of the arts, since it deals almost entirely with human relationships portrayed by living actors with their whole being, with their bodies and voices and souls. It no longer seems strange that theatre work should receive official support from a university.

THE DRAMA SOCIETY

A student coming to the University of Alberta and interested in some aspect of theatre has several possibilities before him. Merely as a spectator he has the chance of seeing seven major productions a year of some of the most important plays of ancient and modern times. This is in itself no mean educational experience. If he yearns to act or to help with productions, he may join the Drama Society, which is the students' own organization, dating from the early days of the University and having a long history of successful presentations. Recent productions include "Stampede," "Twelfth Night," "Winterset," and "Romeo and Juliet." Until recently there used also to be an inter-year competition of one-act plays. This has now been dropped in favour of a second major production.

Last season's first production commemorated the late George Bernard Shaw by his "Androcles and the Lion," directed by Elizabeth Sterling Haynes, who is well-known throughout Canada for her untiring contribution to the theatre. Shaw's one-act extravaganza, "Passion, Poison and Petrification," was used as a curtain raiser. It was directed by Doreen Spence, a senior drama student. The Drama Society usually performs in Convocation Hall, but in March they presented "The Glass Menagerie" by Tennessee Williams in pent-

house style, that is to say "in the round," using one of the lounges in the new Students' Union building. This was a very interesting experiment and very capably directed by Lois McLean, a former U. of A. student who has been associated for the past few years with the Everyman Theatre, Vancouver.

The Drama Society is also planning for next year a number of smaller projects, including a festival of one-act plays directed by senior drama students on the campus, the performance of radio scripts by Elsie Park Gowan over radio station CKUA, and active participation in the work of the Edmonton Drama Council.

THE STUDIO THEATRE AND DRAMA DIVISION

Whether or not he is taking a Drama course, any student may be invited to participate in the productions of the "Studio Theatre" either as actor or technician, working by the side of older and experienced actors and actresses. The Studio Theatre draws its actors, technicians, and general helpers from the City of Edmonton as well as from the University. It is, however, an integral part of the University's Department of Fine Arts, and its function is not merely to perform good plays for the benefit of the city and the University, but to provide a proper theatre environment in which students can be trained. It consists of two large quonset huts, one of which has been converted into an auditorium holding 160, complete with elaborate lighting and sound apparatus. The other hut is joined to the auditorium and contains a vestibule and rehearsal room, a box office, a well equipped workshop, and dressing rooms. The Theatre is run by a director, a production manager, and a business manager.

A student who wants to learn the various aspects of theatre work can get a great deal merely by participating in productions (there are five major productions a year), as actor, lighting technician, stage carpenter, stage crew, costume maker, etc. etc. If he is in the Faculty of Education and wants to teach Dramatics, he can take three full-year courses in acting, stage craft and directing, as well as a half-year course in the teaching of Dramatics, given by the Faculty of Education. He may also take, if he can fit them in, two courses in theatre background, one on the history of the theatre and one on the modern theatre. These courses are held in the Studio Theatre itself, and the practical work is done in connection with actual productions.

That the course in acting, directing, and stage craft are only available to education students is a reflection of present conditions in the Province where almost the only way to get paid for theatre work is to become a school teacher and teach dramatics along with other subjects. This is, of course, no reflection at all on our educational system, which took a very bold step forward when it recognized the value of Fine Arts options in the High School curriculum and, in respect to Dramatics at least, set an example which only one or two of the other provinces have as yet had the wisdom to follow.

As community theatre groups develop, however, one can see the distinct possibility in the near future of full time professional leadership being required in the cities and rural areas, and this will provide openings for our young theatre talent when it is able to get the requisite training. One hopes also that the day is not too far distant when a professional touring company can make a living by travelling from one place to another in the Province with first-rate plays and productions. It is unquestionably the duty of a provincial university to pave the way for these conditions, stimulating interest, and providing advanced training for professional directors and actors.

This year the Studio Theatre is able to take the first step towards such a training by offering apprenticeships to young people with sufficient talent. They will be able to attend without fee all drama classes that are given in exchange for their full-time participation in all phases of the productions, whether as actors, technicians, lab assistants, or box office assistants. They will only have seven months subsistence to consider. At the end of the season it is possible that they will take a production on tour, receiving a portion of the profits. The season will last from early September to the middle of April. Enquiries about apprenticeships should be addressed as soon as possible to the Director, Studio Theatre, University of Alberta, Edmonton.

The Studio Theatre productions so far have been: "Henry IV" (Pirandello), "Antigone" (Sophocles), "School for Wives" (Molière), "At My Heart's Core" (a Canadian author—Robertson Davies), "The Mad Woman of Chaillot" (Giraudoux), "Anna Christie" (O'Neill), and "Macbeth" (Shakespeare). Next season five productions will include "The Beggar's Opera," "The Merry Wives of Windsor," and another Canadian play. There will also be a major production during this year's Summer Session.

ALBERTA DRAMA LEAGUE MEETING

There will be a general meeting of the Alberta Drama League in Calgary about the first week-end in September. This is for the purpose of reorganizing the League and planning really important work for the winter season. Every active theatre group should try to send at least one delegate.

TEN-DAY SCHOOL FOR COMMUNITY DRAMA LEADERS

At Composite High School, Red Deer, on July 23rd to August 1st, **Stage-craft, Community Organization, Directing, \$1.60 a day.** Under the joint auspices of the National Council on Physical Fitness, the Cultural Activities Branch of the Department of Economic Affairs, The Health and Recreation Branch of the Department of Education. The School will be directed by Michael Meiklejohn, theatre expert with the Department of Health and Welfare, Ottawa.

Applications should be made to the Cultural Activities Branch, Department of Economic Affairs, Edmonton.